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M. I. T. BANJO AND GUITAR CLUB.

GATCOMB'S MUSICAL GAZETTE.

"POPULAR MUSIC" AGAIN.

John Philip Sousa, for years the brilliant leader of the Marine Band, Washington, D. C., now of Chicago, in a recent interview on what constitutes "popular music," expressed himself as follows :

"In a general way I should say that popular music becomes such when at its first hearing it attracts either through its rhythm, oddity or intervals, or all three, the attention of the auditor and creates a desire for a second hearing. It then becomes contagious and rages with more or less violence."

"If the composition is based on natural laws it stands its chance of living after the epidemic has subsided, but if it is ephemeral in character it dies after running its brief course. The public is very quick to recognize cleverness and testify to its appreciation.

"I cannot agree with those who designate the music of the great masters only as classical. I believe that any melody, such as 'Annie Laurie,' or 'Suwanee River,' that has successfully stood the test of time, retained its hold upon the affections of the public and secured a permanent place in musical literature, has as much right to the title of a classic as the grandest symphony ever penned. Many of our most popular melodies are taken from the works of great composers, who are generally believed as producing only music of the heavy order; while the majority of the so-called popular composers seldom produce more than one success, the greater part of their efforts being unmitigated trash."

"The opera of 'Faust,' for instance, is looked upon by musicians as a classic play, one of the best of its kind ever written, and one of its grandest choruses is sung all over the country with the words, 'Oh, my, we'll never get drunk any more,' and there is a chorus in the opera of 'The Enchantress' called 'Ever Be Happy' that has done service in minstrel first parts from time immemorial.

"In Wagner's 'Meistersinger' there is a succession of notes identical with the first bars of that erstwhile popular ditty 'Where Did You Get That Hat?' and themes from Verdi's operas have long been used by variety hall and minstrel singers. I remember some years ago hearing the 'Soldiers' Chorus' from 'Trovatore' doing duty for a song and dance. Rossini has a theme in his 'William Tell' that school children have sung for 30 years, while the 'Wedding March' from 'Lohengrin' is hummed and whistled by thousands who do not know that Wagner wrote the melody.

"These composers would all be rated as of the classical and not of the popular school, and yet these melodies are distinctly popular in character. It does not necessarily follow that a composition written by one of the great masters of music cannot be popular, nor yet that the so-called

popular composer produces only such music as appeals to the public taste.

"Mathis Lussy, one of the greatest authorities on musical expression the world has known, says, in substance, that the ear is the slowest of the senses to adopt anything new. The ear naturally repels strange sounds, and consequently he who invents the newest combination of musical sounds must work all the more assiduously to familiarize the public with it before they will accept it. Ear marks go for much in music, and when a composer who possesses inventive skill is accepted by the public and his peculiar style becomes familiar he stands a chance of retaining his popularity so long as he maintains his standard. The musical careers of such men as Stephen Foster, Strauss, Arthur Sullivan, Molloy, Balfe, Offenbach, Suppe, Milloeker, and many others all go to prove this.

"How about your marches?" Mr. Sousa was asked. They possess a strong individuality.

"The public was kind enough to accept that individuality in one, and I have since tried to maintain it in others. My peculiar 'ear marks' seem to please the public taste, hence the marches are popular."

"It is possible that a properly constituted man, while not a musician, can, by familiarizing himself with the brightest thoughts of the masters, derive as much pleasure in hearing a symphony as a simple melody. It does not follow, though, that any conductor who is catering to the million shall say that he will supply only the musical solids, to the exclusion of the lighter viands served as dessert. His duty is to respect the wishes of his audiences and his art. In doing so he will devote a portion of his program to that which appeals to their intelligence solely, interspersed by numbers appealing to their ear only.

"It is a well known fact among theatrical people that 50 comedy companies will prosper where one presenting tragedy will earn a precarious livelihood, showing that many people prefer entertainment to instruction. Therefore the musician's duty in catering to the public is rather to present music clean, brilliant and entertaining, in large quantities, and that of a decided scientific tendency in homeopathic doses.

(Written for *Gatcomb's Musical Gazette.*)

THE BANJO.

As a negative result often follows a positive cause,—so, comparatively speaking, it is impossible to expect skill in playing the banjo as a reward for ignorance of its wonderful merits, or for indifference in learning its melodious beauties, or for a want of appreciation of its countless unique surprises. I do not hesitate to assert that not one person in ten thousand who claims to play upon it possesses the necessary talent, which is allied to a sort of inspira-

tion, to draw forth its charming varieties of style as illustrated in its bewildering store of rich varying notes.

It is a significant fact that the intrinsic worth of the banjo as the favorite American masterpiece of the most harmonious sounds is acknowledged by its almost general public and private use. Nevertheless it is one of the most difficult and peculiar of instruments to give into the hands of an individual who does not desire to thoroughly master its grand range of melodies. It is like a Chinese puzzle to thousands of novices whose abilities to perform upon it are limited to the efforts of the cheapest class of teachers. To be properly played the banjo must be properly learned, and no person can justly claim to understand its hidden mysteries unless intelligent practice draws them out.

It is amazing to listen to the banjo as played by experts who have devoted hour after hour, day after day, week after week, until the months have rolled into years, to a conscientious understanding of this most extraordinary and most original of American musical instruments, which, in its popularity has proved to be a storehouse of the richest treasures that only the key of knowledge can unlock to the learner. I shall always insist that persons who are ambitious to play upon the banjo in a way entirely satisfactory to themselves—must, as an indispensable preliminary necessity do justice to it in an inflexible determination to learn it.

How shocking to the cultivated musical ear, is some of the so-called banjo playing of the present day! An examination of the finger tips of most, if not of all of these neophytes, would show the fact that the strings have not drawn a single drop of blood, much less caused a single corn; but look, on the contrary, at the bent fingers and the hardened tips of a professional with a reputation for "all around" playing, and the conclusion is irresistible that intelligence, time, practice, and patience have met their deserved reward.

All the great players upon the banjo have been great learners, and their names can be counted without reaching the figure ten. It is a good proverb that musical talent can never be developed unless it is possessed, and hence it is necessarily a hard thing for bumpituousness in its application to banjo music to find critical appreciation.

The banjo whether regarded in its beautiful, touching tremolos—its rich, sweet harmonies—or its bold, grand stroke—is essentially an American instrument. There is nothing foreign about it. I have heard all kinds of people, whose musical egotism was synonymous with their ignorance of the banjo, speak depreciatingly of it, but not one of them could play upon it with sufficient ability to earn the approval of a critical listener, and therefore I say that in a musical sense they knew absolutely nothing about the banjo.

I have heard the greatest banjo players in the world of both sexes, and was taught the banjo by a giant with the loftiest intellectual reputation as a player and composer among them all, yet I do emphatically assert that the instrument has not fulfilled its destiny, has failed to reach the acme of its fame—in that it has not to-day a master of masters whose title would be generally recognized, and whose sway would be generally undisputed. Show me that grand magician of the banjo, and I will show you the man whom music-loving Americans will delight to honor!

I have often seen people in tears while listening to the music to be drawn from the banjo, its strains were so touching, sad, and yet the effect was all owing to the marvellous skill of the player, whose fingers swayed the magic strings as if by enchantment. And the sequel was that thereafter they were devotees at the mystic shrine of the banjo! And upon a subsequent occasion the same master hand, guided by the genius inspired by a life-time in the service of music and art, played upon my own banjo, it was a night ever memorable to me—at the earnest entreaty of a dying friend of mine, a dear, sweet, talented young lady whose heart had been early wedded to music, and whose love for the banjo was a passion—played a refrain so softly, with such thrilling pathos that amid its beautiful harmonies and its sympathetic tremolos—her saintly soul went peacefully forth into the arms of her God.

JESSIE DELANE.

THAT MANDOLIN GIRL.

In the corner of a cable car sat a charming girl, says the *New York World*. She was beautifully gowned, faultlessly gloved, bore a most becoming hat on her piquant little head, and on her lap carried a mandolin case.

Of course she was the object of intense interest to the other passengers, and a man who had seen her nearly every day in the car and always carrying the mandolin put her down in his mind as the most devoted student of that musical instrument he had ever encountered. Behind him sat two shopgirls, and they were discussing the interesting unknown.

"There is that mandolin girl again," said one of them. "I can't bear to look at her."

"Why not?" asked the other girl; "I think she is beautiful."

"So she is: but she is such a fraud. She clerks in a store downtown, and doesn't want people to know she is a shop girl. So she carries that everlasting mandolin back and forth to convey the impression that she is a society girl out for a music lesson. I have known of her little dodge for more than a year, and am tired of it. I wish she would carry a tennis racket or a poodle for a change."

"The mandolin case is very convenient, however, for another girl told me that she

carries her lunch, her overshoes, a comb and brush and lots of other things in it. It is not honest, though, and I feel contempt for her."

The mandolin girl, nevertheless, was not affected by this harsh opinion. She belonged to that interesting world which is but a stage on which we are merely "players"

ORIGIN OF "THE LOST CHORD."

How "The Lost Chord," perhaps the most successful song of modern times, came to be written is a touching little story.

Only a few months after Sir Arthur Sullivan had accepted the post of principal of the National Training School of Music he received a severe blow in the death of his brother Frederick, who was a talented actor. For nearly three weeks he watched by the sick man's bedside, day and night.

One evening when the end was rapidly approaching, the sufferer had for a time sunk into a peaceful sleep, and as his faithful attendant was sitting as usual by the bedside, it chanced that he took up some verses of the late Miss Adelaide Proctor, with which he had some years previously been much impressed. Now, in the stillness of the night he read them over again, and almost, as he did so he conceived their "musical equivalent." A sheet of music paper was at hand, and he began to write. Slowly the music grew and took shape, until, becoming absorbed in it, he determined to finish the song, thinking that even if in the cold light of day it should appear worthless it would at least have helped to pass the weary hours, and so he went on till the last bar was added.

Thus was composed a song of which the sale up to now has exceeded over half a million of copies.

THE POPULAR MUSICAL TASTE.

A musical observer at the St. Louis Exposition says: "I have been here several times a week every year since the Exposition opened," he said, "and have paid particular attention to the manner in which the audience applauded and the character of the pieces which seemed to please them. There has been a very great change in this respect. From year to year it has not been very noticeable, but the contrast between the audience of to-day and those of four or five years ago is most marked. During the first year nothing but the most popular sort of popular music, which I always called hand-organ music, was at all acceptable. 'Johnny, Get Your Gun,' and similar gems, would bring down the house. Gradually, however, a change became apparent. The audiences were gradually educated, and while many still preferred the hand-organ style of music a great addition was noticeable in the number of those who knew

good music from bad music. To-day there is no audience that does not contain a great many really competent critics. Gilmore was a great musical educator, and Sousa is worthily taking up his work."

CONCERTS.

The following is clipped from the *Montreal Daily Herald*, of Saturday, December 9, 1893:

During the recent visit to town of His Excellency, the Governor-General, and Countess Aberdeen, Sir Donald Smith gave a dinner in their honor, which later on in the evening developed into a reception of considerable magnitude. One of the features of the evening, to my mind, and it evidently attracted the attention of many of the guests, was a solo played on the guitar by an accomplished young artist, Mr. C. F. E. Fiset. His Excellency took great interest and manifested considerable delight in the performance of the young artist whose execution on the instrument was somewhat of a revelation to many of those present. They were evidently not aware that such sweet music could be extracted from a guitar, which is more generally considered as an instrument to be accompanied by a stringed orchestra than as a solo instrument.

The Ladies' Aid Society of the Presbyterian church, South Framingham, planned and carried out a very successful musical and literary entertainment, which was held in the vestry Monday evening. About every seat was taken.

The program, although rather lengthy, was carefully selected and well received. The renditions of the vocal and instrumental trios and ladies' quartettes were also pleasing features, while the applause tendered the Middlesex club was confined only to the size of the audience. This club is composed of Prof. Lew Crouch, 1st banjo, D. Wm. Keefe, 1st banjo, Mrs. Lew Crouch, 2d banjo, Mrs. F. H. Purrington, mandolin and F. H. Purrington, guitar. The club has been in constant practice, devoting their entire attention to the highest class of music arranged for these instruments and have attained a point of excellence which few approach. Taken as a whole this entertainment was superior in talent and reflects great credit to the ladies who had charge of the affair.—*Framingham Tribune*, Dec. 8.

The Peoria, Ill., Mirror, date of Dec. 9, contains the following in its report of the annual opening of Brown's Business College, that city:

Prof. E. H. Johnson's mandolin and banjo solos were very fine, and so pleased the audience, that he was encored after each number, to which he responded with two pleasing selections. Prof. Johnson is an artist in every sense of the word, as the beautiful selections rendered by himself and orchestra demonstrated.

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Advertisements under the heading "Prominent Teachers of Banjo, Guitar and Mandolin," two lines, \$1.00 per year; additional lines 50 cents per line.

Subscribers who receive the "Gazette" in a red wrapper will understand that their subscription expires with that number, and will please renew promptly to avoid delay.

JANUARY, 1894.

We know of a good guitar, mandolin and banjo teacher who is desirous to locate in a town which offers inducements in this respect. Notice of such an opening may be addressed to the GAZETTE office.

We are in receipt of a number of letters in which sorrow is expressed at the death of the late Senor Romero, the eminent guitarist, which we regret to be unable to print. All pay tribute to his genius and lament his untimely death.

A typographical error in the editorial column of the December GAZETTE makes Greeley, Colorado, read Greeley, Cal., in calling attention to the demand for a teacher of the banjo, mandolin and guitar there. If we have misled any enterprising teacher to check his baggage for the latter point instead of the former we hasten to tender our profuse apologies.

We take a pardonable pride in referring to the highly complimentary testimonial to the worth of the Gatcomb Banjo from Mr. G. F. Shephard, Jr., Leader of the Massachusetts Institute of Technology Banjo, Mandolin and Guitar Club, which appears in another column. It is not too much to say that it is a well-deserved tribute.

In the letter of Mr. Fiset, the well-known guitarist of Montreal, which appears in our "Correspondence" column, we are asked upon whom the mantle of the late Senor Romero falls, as the leading guitarist now living. We confess our inability to answer the question satisfactorily to ourselves even, though we could name more than one artist confessedly in the foremost rank of performers upon this instrument. Comparisons from an editorial source, however, are apt to be odious, and while gladly printing any opinions from others on this question we refrain from doing so ourselves.

The GAZETTE goes to press a little too late to extend Christmas greetings to its

patrons, but early enough to offer salutation for the New Year and "many returns of the day." May the coming twelve months have prosperity and happiness in store for all.

The handsome group picture of the "Tech" Banjo and Guitar Club, which ornaments the first page of this number of the GAZETTE, is an excellent representation of that sterling amateur musical organization. The "Tech" boys are artists in their line, which "goes without saying."

A FLATTERING TRIBUTE.

Boston, Dec. 3, 1893.

L. B. GATCOMB CO.,

GENTLEMEN:

The new "Lansing" Banjeaurine which you sent us a short time ago has proved itself to be all and more than you recommended, fine in tone as well as exquisite in finish, and thoroughly invaluable in every way. The majority of the banjos used by the club are of your make and have given us great satisfaction. I hope before long to use only the Gatcomb instruments which I with pleasure recommend to all musicians in search of a thoroughly reliable instrument.

Truly Yours,

G. F. SHEPARD, '95,

Leader Mass. Institute of Technology Banjo and
Guitar Club.

WILL SCORE A GREAT SUCCESS.

All patrons and lovers of good music should not overlook the grand banjo concert of the Boston Ideal Club, which will be given in the People's Church on Columbus avenue, this city, on Friday evening, Jan 12. It will be on a most extensive scale, including the best musical talent, a varied and most attractive program and many novel features. In addition to the incomparable Ideals themselves there will be selections by the grand banjo orchestra of more than 100 performers, who have been carefully drilled for the occasion, and will be directed by Mr. Lansing in person.

There will be a grand prize contest for which among the clubs entered are the "Tech," Euterpe, Everett, Lynn, Langwood and Crescent Ladies' Clubs. The prizes will be \$50 and \$25, respectively. The judges will be Messrs. J. Frank Donahoe, William B. Robinson and Frank H. Maxfield. The wonderful automatic electric banjo, the invention of Mr. W. H. Gilman of Boston, will also be heard for the first time. It executes passages impossible by hand, with the greatest rapidity, and is heard with perfect clearness. Mr. J. Williams Macy, New York's favorite humorist and basso, will also appear. Admission with reserved seats will be 50c., 75c., and \$1.00, for sale at 58 Winter St. A prize of a very handsome "Lansing" banjo manufactured by the L. B. Gatcomb

Company will be given the person whose sale of tickets aggregates the largest sum.

Already the advance sale of tickets has reached a high figure and a big house is assured.

Mr. A. F. Adams and Miss Lottie Adams gave their second annual concert and recital at the Lynn Theatre, Lynn, Wednesday evening, Nov. 8. The talent was excellent, the program exceptionally good and the affair a pronounced success. Mr. Adams favored the audience with a banjo solo, selections from Il Novatore, which was cordially received, as was the flute, violin and guitar trio, Mr. Adams playing the latter instrument. The banjo and mandolin orchestra numbers were also features. Miss Adams appeared to excellent advantage in her impersonations and the studies in posing in which a contingent of sixteen young ladies participated. Mr. Adams directed the grand orchestra of 60 pieces.

The mid-year concert of the Technology Glee and Banjo Clubs at Huntington Hall, the evening of December 20, was a rich musical treat to the large audience present. The program was a carefully selected one and its splendid rendition called forth frequent and hearty encores. The work of the banjo club under the lead of Mr. G. F. Shephard was fine and reflects much credit upon the instruction of Mr. Lansing. The program included the charming piece, "Oriella Polka," written especially for the Tech Club by Mr. Lansing, and which was finely executed.

THE MUSICAL WORLD.

American singers abroad are fully appreciated. Massenet, the French composer, is quoted as saying: "Without American prime donne what would I, what would art, do to-day?" In England, too, the list of successful American singers is long enough to have aroused the jealousy of their professional English sisters.

The Berlin correspondent of the London "Daily News" says that Anton Rubinstein has refused again the proposition of the Berlin Agent, Herman Wolff, to make an American tour of fifty piano recitals for \$125,000.

Emil Paur says Europe to-day does not possess an orchestra equal to the Boston Symphony.

The right pronunciation of oboe is not "o-bo," but "oboy." The final letter has an independent sound, the Italian "e."

Tschaikowsky had, just before his death, completed a new symphony, which is to be produced by the St. Petersburg Musical Society during this winter season.

Charles Mapleson, second son of Col. James Mapleson, the operatic manager, and a brother of Col. Henry Mapleson, died in London, Nov. 20, of rheumatic

gout. He leaves a widow, who is now playing at the Empire Theatre, London, under the stage name of Malvina Cavallazi.

The cable brings the news last Saturday of the death of Theodore Wachtel, one of the most phenomenal and sensational singers of our times, and the only star tenor who could draw an audience equal to that of a world-famed prima donna in New York.

American composers are beginning to receive recognition abroad. The latest to attract attention is Horatio W. Parker, of Auburndale, Mass., whose setting of Bernard's "Hora Novissima" has been given an extended notice, with musical illustrations, in the London *Musical Times*.

The Ladies' Schubert quartet and Miss Ida Florence have returned to Boston after a most successful trip. They appeared in Providence, R. I., with Reeves' American Band, Thursday evening, Nov. 16, and in the Grove Hall Universalist lecture course, Friday evening, Nov. 17, besides filling several other engagements in and around Boston during the past few weeks.

Sousa's band of fifty pieces has been meeting with great success in New York and Brooklyn under the management of D. W. Robertson. In the three concerts in Brooklyn at the Columbia and Amphion theatres the receipts have been over \$4,000.

For some reason or other Washington is not a musical town. Let a musical "attraction" of any kind come to town and it is an even chance that somebody is going to be out of pocket. The proportion of cultured people is unusually large at the Capitol; there is no lack of leisure, at least in the months before the social season begins, and money is freely spent for things which yield far less satisfaction than fine music.—*Kate Field's Washington*.

The Columbian Exposition expended \$600,947.59 for music, which was nearly ten times the sum the public paid to hear it. The entire receipts of the concerts of orchestral music were only \$64,320.40.

Mme. Lillian Nordica has been specially engaged by Mme. Wagner to sing at the Bayreuth festival for the next season. She will appear in the rôles of Elsa in "Lohengrin," Kundy in "Parsifal" and Venus in "Tanhauser." She is the first American prima donna ever engaged to sing at the festival.

Mme. Melba scored a success of the most legitimate kind on Monday evening, Dec. 4, when she made her debut in Donizetti's "Lucia" at the Metropolitan Opera House, New York, which amply verified all the favorable reports heard from London, Paris, Petersburg, Brussels and Milan.

Jeune Premier—I say old man, have you got the stage fright.

Heavy Villain—No I think she's in her dressing room.—*St. Louis Star Sayings*.



Mr. Leon L. Marie contributed some pleasing banjo solos to the entertainment of the Brighton Avenue Baptist Church, Brighton, Wednesday evening, Dec. 20.

Quite a number of Allston people are interested in the concert of the Boston Ideal Banjo, Mandolin and Guitar Club, which will be held in the People's church, on the evening of Jan. 12.—*Brighton Item*.

Mr. Grant Brower, the New York banjo and mandolin teacher, is a very busy man these days. Mr. Brower has two studios, one at 300 Fulton street, Brooklyn, and the other at 9 East 17th street, New York. Mr. Brower is an instructor and performer of ability and experience, and is also very favorably known as a conductor, his mammoth banjo concert in Association Hall, Brooklyn, recently, receiving very flattering encomiums from the press. Mr. Brower teaches the "Christofaro" method for the mandolin and he is the author of a very helpful work on "Banjo Studies."

Mr. Erastus Osgood added not a little to the pleasing benefit concert in behalf of the Concord, N. H., Young Men's Christian Association, at White's Opera House, that city, Wednesday evening, Dec. 13. Mr. Osgood's reputation as a banjo soloist and impersonator is by no means confined to New Hampshire.

The Boston Ladies' Banjo, Mandolin and Guitar Club, of which Mrs. Helen Friend Robinson is the leader, is much superior this season to last. Its members are as follows: Mrs. Helen Friend-Robinson, leader, soprano soloist, banjeaurine, banjo, mandolin and guitar; Miss Harriet Russell Colver, piano soloist, accompanist and guitar; Maudie Scott, in specialties, songs, readings, fancy dances, banjo and mandolin; Miss Ina G. Bagnell, mandolin soloist; Miss Eleanore S. Hayden, mandolin; Miss Florence Hamblet, banjo soloist, banjeaurine and guitar, and Frank A. Kennedy, violin soloist.

Mrs. Helen Friend-Robinson gave the first of a series of musicales at her home on Dartmouth street, Somerville, recently. Among those who took part in the entertainment were the Boston Ladies' Banjo, Mandolin and Guitar Club, of which Mrs. Robinson is leader, comprising Mrs. Robinson and Maudie Scott, banjos; Miss Ina G. Bagnell and Miss Eleanore S. Hayden, mandolins; and Miss Harriet Russell Collyer and Miss Florence Hamblet, guitars.

Mrs. Emma Gorham was an addition to the talent contributing to the Christmas celebration at Martyn College, Washington, D. C., on Friday, December 15. Mrs. Gorham gave the audience a fine banjo in-

terpretation of Lansing's "Darkies' Patrol" and the "Darkies' Dream," responding on an encore with "Pride of the South," playing only negro melodies by request.

Mr. A. A. Farland of Pittsburg, the great banjo interpreter, is very busily occupied these days, his time being so thoroughly taken up with concert dates that he finds it very difficult to attend to his many pupils.

Miss Delane, Miss Morrison and Miss White, the Columbia trio of New York City, make a very strong instrumental aggregation and enjoy an enviable reputation among the banjo, mandolin and guitar enthusiasts of that city, where their services are much in demand. Miss Delane is a pupil of Converse, who ranks at the head among instructors on the banjo.

Mrs. L. O. Sargent and Miss H. N. Cooley of this city are both taking a complete course of instruction on the banjo under Mr. George L. Lansing. Miss Cooley is one of the best piano teachers in Boston, having taken a thorough course under such well-known artists as Petersilea, and Mrs. Sargent is known as a fine performer. It is complimentary to the banjo as a musical instrument to have such musicians take it up.

The Middlesex Banjo, Mandolin and Guitar club proved one of the most taking features of the Presbyterian Society's entertainment Monday evening, Dec. 4, in South Framingham, receiving encore upon encore. The club had a call to play at Worcester, Tuesday evening, but the notice was too short to allow an acceptance.

The Middlesex Banjo, Mandolin and Guitar club, is responsible for a very attractive prospectus announcing terms, references, sample program, etc. The club includes first-class artists, and with supplemental talent of a high order is sure to give satisfaction wherever its engagements are made. For terms, address, Mr. Lew Crouch, 25 Plain Street, Natick, or Mr. F. H. Purrington, South Framingham, Mass.

Mrs. F. H. Purrington is receiving pupils for mandolin instruction at her studio, No. 14 Frederick Street, South Framingham, where she also teaches the Spanish guitar. Mrs. Purrington is a player of experience and a member of the New Bedford Banjo, Mandolin and Guitar Club.

Messrs. Lansing, Grover, Shattuck, Robinson and Galeucia of the Ideals left Boston on Sunday, Dec. 17, for a fortnight's concert trip, under the auspices of Brockway Bureau of New York city, playing at Lock Haven, Pa., on the 18th and thence in various cities and towns in that state, Ohio and West Virginia. Large and enthusiastic houses have greeted them all along the line. They are due home the first of January.

Mr. P. W. Newton, one of the leading guitar and mandolin players and instructors of Toronto, Can., paid the GAZETTE a flying visit on December 22. He reports

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himself very pleasantly located and doing a good business.

Mr. P. C. Shortis gave an excellent banjo recital in Chickering Hall, Sunday evening, Dec. 17. Mr. Shortis contributed several original selections which were much appreciated. He was assisted by some good talent. By the way Mr. Shortis' beautiful waltz recently published can be purchased of the L. B. Gatcomb Co. Price forty cents.

The "Boston Rockaway" by Lansing and the "City Guard March" by Babb are among the selections being practiced by the grand banjo orchestra for the Ideals' concert and they will be given with great effect.

Mr. A. H. Plante, the guitar, mandolin and banjo instructor, who has been located at Woburn for the past two years, has removed to Boston and may be temporarily addressed at this office. Mr. Plante has originated several good mandolin and guitar compositions this season, a handsome addition to those already conceived by him.

The mammoth orchestra of more than one hundred performers which will participate in the annual concert of the Ideals on January 12, is making fine progress in its rehearsals for that event. In the absence of Mr. Lansing with the Ideals on their Western tour, Mr. A. A. Babb has most efficiently been conducting the rehearsals which have been held in Wesleyan Hall.

Theatre orchestras are playing the "Darkey's Awakening" by Lansing, the companion piece to his "Darkies' Dream," which is meeting with much favor. It is also being arranged for the piano, and bids fair to rival in popularity its so highly successful predecessor.

"The Darkey Tickle," the popular piano composition, which is having a great run in Gotham, is being arranged by Lansing for the banjo, and will shortly be published by the L. B. Gatcomb Company.

The Washington University Banjo, Mandolin and Guitar Club of St. Louis has an excellent concert repertoire, including many of C. C. Bertholdt's prime publications, and is meeting with much success in the concert line this season.

Portsmouth, N. H., has a well qualified instructor of the banjo, mandolin and guitar in the person of Mr. E. A. Byron. Mr. B's studio is at 15 1-2 Austin street, that city.

The Boston Ladies' Symphony Banjo, Mandolin and Guitar Club, accompanied by Dasa Harmon's ladies' orchestra, was the attraction at the Boston Young Men's Christian Union, on Wednesday evening, Nov. 22. Mr. E. J. Elton, the reciter, assisted. Miss Nellie Eibel rendered a banjo solo very acceptably and Miss Harmon favored the audience with one of her pleasing mandolin solos.

Mr. John P. Davis of Pascoag, R. I., is well known in that vicinity as a teacher of the banjo. He keeps a well-appointed music store and is also open to entertainment calls of all kinds. Address Box 61, Pascoag.

A neat little announcement card tells the public that the Monarch Banjo and Guitar Club of St. Johnsbury, Vt., is all organized for the season of 1893-94 and is open to engagements at very reasonable terms. The club membership includes Messrs. F. H. Taylor, Selim Newell, E. W. Gaskill, A. B. Chamberlain, J. F. Cloutman, R. H. D. Rider and G. H. Frost, with Mr. Frost director and business manager.

The Invincible Banjo, Mandolin and Guitar Club never appeared to better advantage than in the entertainment for the benefit of the building fund of the First German Evangelical Church in Saenger Hall, New Orleans, on Tuesday evening, Nov. 28. The make-up of the club consists of Prof. E. J. Henderson, banjeaurine, director; Master Fred Grau, first banjo; Miss Daisy Grau, guitar; Mr. G. J. Grau, Jr., mandolin; and Master Harry Grau, second banjo.

The Amphion Banjo, Mandolin and Guitar Club of Boston was the recipient of a flattering local press notice on its playing at the entertainment of the Newton Highlands Club on Nov. 9. "It rendered some of the finest selections on these instruments ever given in this place," says a Newton newspaper.



Montreal, Dec. 11, 1893.

Enclosed please find one dollar for another year's subscription to your Musical GAZETTE which I value highly. My former address was at Grand Forks, N. Dakota, U. S. I opened a guitar studio here over Featherston's music store about six weeks ago, and am doing very well considering that the guitar is almost entirely unknown as a solo instrument here. I played at Sir Donald Smith's reception, on Friday, Dec. 1, by the special request of His Excellency, the Governor-General, and also at the Victoria Armory concert, Dec. 4, and I have several engagements booked for the near future. There is no living club of the mandolin, banjo and guitar, all the clubs of the kind having fallen to pieces, but I hope to give you news shortly about one that is forming that will eclipse anything of the kind that Montreal has possessed.

I was extremely sorry to hear that the world has lost such an artist as Senor Romero. Can you tell me who claims his place of first guitarist, if any? And whom

do you think is the best now living? Kindly address my paper to,

C. F. E. Fiset,
2239 St. Catherine,
Montreal, Canada.

The following extract from a letter of Mr. E. H. Johnson, the well-known banjo, mandolin and guitar soloist and teacher of Peoria, Ill., contains so much condensed sense and is so applicable these times that we ask his pardon for printing it. The moral is obvious:

"People are complaining of hard times but I notice that the hustler has the bun all to himself just the same as before. I can't complain of dull times at all. To be sure I have to do a little more hustling but when good times come I will be strictly 'in it.'"

Accept our congratulations, Brother Johnson. We'll place you for a winner.

GRACE NOTES

Mrs. Highliffe—Have you had your monogram put on your carriage?

Mrs. Bongtong (who is making her debut into society)—Yes, indeed. And I had R. S. V. P. put with it, just like your lovely invitation cards.—*Chicago Record*.

Wife—Tomorrow is your birthday, darling, and I am going to stop at the jeweler's and buy you a present.

Her hubby—Get something cheap, pet: I haven't paid him for my last birthday present yet.—*Spare Moments*.

Van Duder—How did you catch that cold, Cholly?

Cholly Thinkless—Have I got a cold? Confound my man! He never told me anything about it.—*Truth*.

Here are a few answers culled at random from some Canadian school papers:

"The food passes through your windpipe to the pores and thus passes off your body by evaporation through a lot of little holes in the skin called capillaries."

"A circle is a round straight line with a hole in the middle."

"Things which are equal to each other are equal to anything else."

"In Austria the principal occupation is gathering austrich feathers."

"Climate lasts all the time, and weather only a few days."

"Columbus knew the earth was round because he balanced an egg on the table."

"Mediæval is a wicked man who has been tempted."

"A demagogue is a vessel containing beer and other liquors."

"Give the future of drink. Present, he drinks; future, he will be drunk."

"Compare ill." "Ill, worse, dead."

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1st MANDOLIN.



2d MANDOLIN.



GUITAR.



3

The sheet music consists of ten staves of musical notation for a band or orchestra. The key signature is one sharp (F#). The time signature varies throughout the piece. Measure 1 starts with a treble clef staff, followed by a bass clef staff with a dynamic instruction *ff*. Measures 2-3 show a continuation of the bass line with eighth-note patterns. Measures 4-5 feature a treble clef staff with sixteenth-note patterns. Measures 6-7 show a return to the bass line with eighth-note patterns. Measures 8-9 feature a treble clef staff with sixteenth-note patterns. Measures 10-11 show a continuation of the bass line with eighth-note patterns. Measure 12 concludes the section with a treble clef staff and a dynamic *p*.

Lansing's March.—4.

4

TRIO

1 2

* Play notes with stems turned down if upper notes are too difficult.

Lansing's March — 4.

5

The sheet music consists of eight staves of musical notation for a band or orchestra. The key signature is one sharp (F#). Measure 5 begins with a forte dynamic (f) in the first staff, followed by a piano dynamic (p) in the second staff. The third staff contains a melodic line with a grace note and a fermata. Measures 6 through 9 show various rhythmic patterns, including eighth-note chords and sixteenth-note figures. Measure 10 concludes with a forte dynamic (f). Measures 11 and 12 feature eighth-note chords and sixteenth-note patterns. The final two staves (measures 13 and 14) show eighth-note chords and sixteenth-note patterns, concluding with a repeat sign and endings. Ending 1 leads to a section with eighth-note chords and sixteenth-note patterns. Ending 2 leads to a section with eighth-note chords and sixteenth-note patterns.

HOW CAN I LEAVE THEE.

TREMOLO FOR BANJO.

Tune 4th to B.

Arr. by G. L. LANSING.

Sheet music for 'How Can I Leave Thee' Tremolo for Banjo. The music is in common time, key of B major (two sharps). The score consists of three staves of music. The first staff starts with a dynamic 'p'. Fingerings are indicated above the notes: 7 P., 5 P., 5 P., 2 P. (in parentheses). The second staff starts with a dynamic 'p'. Fingerings are indicated above the notes: 8 P., 7 P., 5 P., 6 P., 3 P. The third staff starts with a dynamic '(2) p'. Fingerings are indicated above the notes: 7 P., 2 P., 6 P., 6 P., 3 P. The music includes a 'ritard.' instruction and a 'pizz.' instruction.

THE SOLDIERS FAREWELL.

Tune 4th to B.

8 P. 7 P.

Sheet music for 'The Soldiers Farewell' Tremolo for Banjo. The music is in common time, key of B major (two sharps). The score consists of four staves of music. The first staff starts with a dynamic 'f'. The second staff starts with a dynamic 'p'. The third staff starts with a dynamic 'cres.'. The fourth staff starts with a dynamic 'mf'. Fingerings are indicated above the notes: 2 P., 8 P., 7 P., 6 P., 5 P., 1 P., 8 P., 7 P., 6 P., pizz. The music includes a 'cres.' instruction and a 'pizz.' instruction.

LORELEY.

Arranged by G. L. LANSING.

Andante.

5 Pos. 10 Pos. 5 Pos. 4 Pos. 2 Pos.

4 Pos. 4 Pos. 4 Pos. 4 Pos. 4 Pos.

5 Pos. 10 Pos. 5 Pos.

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